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TWO CROWNED VIRTUOSI.

HARLES IV., King of Spain, was not only passionately fond of music, but also an artist who considered himself a master on the violin. Once, at a court concert, the king took the place of his first violinist, Boccherini, who, a true artist and competent composer, was obliged to play the second violin. This, of course, touched the pride of the artist-composer, but yet more his ear for the king played so dreadfully out of tune and time that none of the other musicians were able to follow him. The consequent chaos arising enraged the king greatly; but he, of course, laid the fault to everybody but himself. Greater, however, than the royal rage was the despair of the composer, who heard his works spoiled in an incredible manner. Therefore he conceived a plan by which the king would have no chance to spoil his next composition. He wrote a quartette in which the principal part was given to the second violin, which the first played all through the same theme, expressing the murmuring of a brook that was winding through meadows covered with flowers. There was a new and pretty idea, which would surely dazzle the poetic mind of the monarch. The king played quietly through the first page; when on the second he had to repeat the same strain he cast an angry look at Boccherini, for he suspected the scheme, but he did not finish the third page he saw it all; enraged, he threw away the violin, seized Boccherini by the collar, and dragged him with the force of a Cretan bull, out of the room to the balcony to precipitate him through the high window. But the queen quickly laid her hand on his arm and said, "*Paz a la reina*" (think of thy soul). The king let go his hold, and ordered Boccherini to quit the palace at once, and Spain within a few days forever. Repenting, however, this order given in the heat of rage, he allowed him an annual stipend of twelve hundred *liras*. Boccherini found a position at the court of the German Emperor, who also claimed to be an excellent violinist. One day his new employer asked him, "What difference do you find between my playing and that of my cousin?" Whereupon he replied, without hesitation, "Charles IV. plays like a king, your majesty like an emperor."

ABOUT OLD VIOLINS.

O begin with the wood. At Brescia, makers used to use pear, lemon and ash; at Cremona, maple, sycamore and, of course, pine. The wood came from the markets at Mantua, Brescia, Cremona, Venice, Milan, from the Swiss Southern Tyrol, unlimited in supply, often eighty timbers of great age—plentiful then, scarcer now. The makers had their tricks; they tested it for intensity and quality. Cut strips of wood and strike them; you will see how they vary in musical sound. When a good acoustic beam was found the maker kept it for his best work. In Joseph Guarneri and Stradivarius the same pine tree crops up at intervals of years. A good maker will patch and join and inlay to retain every particle of tried timber. Old wood is oddly vocal. A sitting room, surrounded by these instruments, one can not laugh or move, without gloomily voices answering him from the 16th, 17th and 18th centuries; and even the old seasoned bass and bellies of unstringed violins are full of echoes. The varnish is made of 68 or 70 pieces. It is a miracle of construction. It is as light as a feather and as strong as a horse. Wood about a twenty-four inch in thickness, by exquisite adjustment, resists for centuries a pressure of several hundred weight. The belly is usually of soft deal, and the back of hard sycamore,

more, united by six ribs of sycamore, supported by twelve blocks with linings. The sound-board running obliquely under the feet of the bridge supports the nervous system of the violin; the sound-post supporting the bridge is the soul, through it pass the heart-throbs or vibrations generated between the back and the belly; on its position depend melowness, lightness, or intensity of sound. The prodigious strain of the strings is resisted first by the arch of the belly, then by the ribs, strengthened with the upright blocks, the pressure among which is even distributed by the linings which unite them, and lastly by the supporting sound-board and sound-post and back.

The Cremona varnish, according to Charles Reade, was probably a heterogeneous varnish, first of oil with gum in solution, then of color evaporated in spirits. A more solid varnish gum appeared before the Farnes and Lott, which has since have been used and combined. Although it is said that the secret is now lost, Dod, as late as 1830, who employed the Farnes and Lott, and always regarded himself as the master of the secret, varnished himself, had the receipt for something very nighed himself, the Cremona varnish, and, lately, Mr. Perkins has analyzed and varnished Joseph Guarneri, perus, and found amber in it, but has not produced varnish of an extraordinary quality. The supreme secret of the violin is not far to seek. It lies not only in its simplicity, strength, beauty, subtlety and inextinguishability, which fit it for the cabinet of the collector, but it is the kind of instruments in the hands of the player. It contains accent with modification of sustained tone. The organ has sustained tone without accent; the piano, accent without sustained tone; the violin, accent and sustained tone modified at will. Within its limits it is scientifically perfect; it has all the sensibility and more than the compass, execution and variety of the human voice. The violin is not an invention; it is a growth; it has come together; it is the survival of the fittest. Its rough elements had to be collected from the rebel, growth and the rots or guitar tribe. About the eleventh century an instrument of the viol tribe emerged with frets, but 150 years were required to get rid of these marplots, before even a step towards the true viol could be made. Before the time of the fourteenth century viols were made in great profusion, of every size and shape—the knee viol, the base viol & Gmber; but the rise of the true violin tribe begins with the rise of modern music. About the time when Carissimi and Monteverdi—1585-1672—discovered the true octave and perfect cadence, part-singing received a new impulse; the human voice was discovered to fall naturally into soprano, contralto, tenor and bass, and violin instruments being adapted to these four divisions, the violin, tenor, bass, and later contrabasso—gradually separated themselves from the confused *violin* of viols, and shone out clearly as the true planetary system of the musical firmament.

The great Italian creators of the violin date, not from Mantua or Bologna, but from Brescia. Gaspar di Salo, 1560-1610, brought down the tabby German tenor and stracker, more elegant outline and proportion. He was almost the inventor of violin melody; beneath his flattened bellies and rounded backs the melody first began to speak. He was the first to lead and fall. Maggini, 1550-1640, carried on the flat form, lowering his ribs; his tone is somewhat crisp, and sweeter than Gaspar's. The Maggini model passed into the hands of Andrea Amati, 1520-80, who had had ample opportunity, as a con-templator and sweeter than Gaspar's. The Amatis models, and while adopting their gaping sound-holes and drooping corners, reverted to the raised ribs, and sweeter than Gaspar's. The Amati Cremona sound. It may be that the new loud fiddles seemed harsh to the monks, and wanting in power, and the softer old violins of the Amatis of power once intuitively grasped by the Brescians, along with the flatter model, only wanted the intelligence of Jerome Amati, who again brought

down his violin bellies, leaving his brother Anthony in the old ways. Still the violins by the bellies, Jerome modelings, are highly prized. Unfortunately, they brought in the scoop on either side of the bridge, weakening the belly, and weakening (if sweetening) the tone. The later Amati, however, narrowed the Brescian sound-holes, thus retaining and prolonging their vibrations. Nicholas Amati (1684-1684) who never quite shook off the scoop, by inventing the "grand pattern" (a long-shaped instrument with pointed corners) paved the way for his great pupil, Antonia Stradivarius. For thirty years this extraordinary man was content to work under the acknowledged influence of N. Amati. In 1688 he sets up for himself, but copies Nicholas till 1698. From 1688-94 his form fluctuates, but inclines to the earlier Brescian model (not in the corners); grows flatter, corners hold and fall of character. In 1687 he makes the long (or rather narrow) model, which he did not adhere to. In 1700-3 he enters on his golden period, after countless experiments. The last trace of the Amati scoop has disappeared. Some of his finest violins of the "grand" pattern were made in 1730-2. They have all the grace and boldness of a Greek frieze drawn by a master's hand. The arch of the belly, not too flat or too much raised, is the true natural curve of beauty, on each side the undulating lines, as from the bosom of a wave, flow down and seem to eddy up into the fore corners, where they are caught and refined away into these inimitable angles. The scroll is strong and elegant, the sound-holes exquisitely cut, the neck straight and of a graceful curve, but mellow as amber or sunlit water. There is a violin of 1736, bearing date and name; it was made in the master's ninety-second year. He made down to the last, but latterly seldom signed his work. Alas! that has been since done for him by thousands who made it at pains to make even a respectable tub. The cause of the Cremonese supremacy consists in the selection and arrangement of wood, obedience to certain curves and thicknesses (which vary endlessly according to the acoustical properties of each piece), the varnish, the sunny climate, the workmanship and the lapse of years.

P. S. GILMORE AS JOHN L. SULLIVAN.

HE late Dr. John P. Ordway, the first manager of a minstrel-show in Boston, was one of the best-hearted fellows in the world, says the *Boston Leader*; but he had one weakness, and that was, he was not one of the most scientific boxers in the country; and he studied the tactics of the London ring diligently, making the acquaintance of every English bruiser who came to Boston, and gaining "points" from each. He thought that no one of our Englishmen knew anything about fighting. Ordway was well built, weighing not far from two hundred. When he kept the minstrel-show in the old Province House Building, he had among his performers Mr. Patrick S. Gilmore. "Pat" was then unknown to fame, he was particularly working his way upwards. One day after rehearsal the boys began a discussion about a fight which had recently occurred, and the nationality of the combatants. Ordway expressed his belief that no Irishman was a natural fighter. Pat rather demurred to the remark, and he immediately challenged him to a bout with the gloves. To the surprise of all present, Pat immediately accepted, and taking off his coat, he began working his way upwards. Ordway gave him the advantage of getting in the first blow; and it was the last one, for he was immediately changed by the most terrific effect that the professor was soon down among the furniture, and Pat doing his best to give him, as he expressed it, "a good licking."

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EARNING to play any musical instrument is primarily a mechanical process, which involves more of gymnastics than of thought. These gymnastics, though only gymnastics, are indispensable, they will not furnish expression, which is born of feeling, but without them, feeling must stammer and stutter and beauty and accuracy of expression is impossible. Applying this thought to the art of piano playing, the question arises: What gymnastics, in other words, what kind of exercises and pieces are to be recommended in the first instance? All great pianists are agreed that the true foundation of piano playing, so far as technique is concerned, is independence of each finger, and that the best way to attain this desired end is the playing of *legato* passages, in other words, scales and running passages. For this reason, much of the modern piano music, which depends upon wrist action (but is often played with arm action, making the genuine "piano hanging") consisting largely of rapid jumps, *muscato* chords and octaves, is quite unfit for teaching purposes, during at least three years, on an average. It is only after the *legato* touch has been thoroughly mastered, or rather after it has become for the student a second nature, that music of the first school should be taken in hand.

DEAR chromes and cheaper music given away by grocers and dry-goods merchants to attract trade or to advertise their wares, disgust the *connoisseur* in painting and music. His first impression, and a very natural one, is that art is being desecrated and that the practice of distributing these so-called art-works is an unmitigated evil. Would not a serious second thought cause the *connoisseur* to change his mind? The savage and the untutored child are fond of bright colors without much regard to their harmony or to the forms to which they are applied. The most hypocritical of critics in painting, if he would but think, could doubtless remember the time when he painted a yellow coat, a blue waistcoat and striped red and green pantaloons upon the pictures of men in his first

reader." It was only later that he learned the absurdity of the combinations; it was only by culture that he became the critical aesthete he now is. His dabbling was inartistic, very, but even his steps toward a knowledge of color in combination, and hence in its results it was not evil but good. And so in music, the blare of the trumpet, the squeak of the piccolo and the rattle of the drum and cymbals charm the untutored with their loud tone-colors long before their true value as component parts of an orchestra is even dreamt of. It is only with time that the ear begins to consider them as means to an end and to comprehend the end; that it, like the eye, demands not only proper coloring but also symmetrical form. The first steps are humble but they are not evil—they are inartistic, but they tend to art. And so with the chromes and the inartistic music. The fact that they are held out and taken as baits indicates that there is a demand for music and art among the uncritical masses; that through the every day utilitarianism of the age there crops out the immortal love of the beautiful. The mission of the cheap chromes of the cheaper music is humble, very humble, but it is a beginning and hence better than nothing. They are not (and it is well they are not) even passable kindling for the *connoisseur*, but they may be, and doubtless often are, the first means of awakening an interest in the higher and better forms of art.

MUSICAL CRITICISM.

It is not an unusual thing for those who have been, as they think, harshly dealt with by the critics of the press, to condemn all critics as incompetent and all criticism as valueless. One of their favorite methods of establishing their belief on this subject is to point out the discrepancy of opinion of different critics viewing or hearing the same art-work at the same time, and to claim that until the critics agree among themselves it is useless to pay any attention to what they have to say of the works of others. This method of argument is as capacious as it is unsound. It mixes without distinction the competent and the incompetent—the criticism that is the result of conviction and that which results from the more or less liberal amount of advertising which has been done in the sheet publishing the stuff, and assumes that criticism to have any value must be infallible. It is a fact, shameful but undeniable, that nine-tenths of the so-called musical criticism found in the newspapers of the United States is the work of ignorammuses or penny-a-liners who sell not only their labor but their consciences for a pittance, to publishers who are quite as ignorant and venal but more wealthy. The average newspaper criticism of a musical work or its rendering is, according to circumstances, a mixture of gush and halderdash or of sneer and halderdash. The young man who does the stock-yards, the police court or the hotels in the morning, attends in the evening the rendering of some new work which perhaps has demerits of its own, and he is the more conscientious to enable them to thoroughly understand and appreciate the composer's intention—he hears a part of it, looks at and notes the toilettes of the ladies, jots down the names of this and that person of prominence who happen to come within the range of his vision—all the time listening to the new composition. By-and-by, the next morning you read in the columns of the paper on which he is employed a *saigent* criticism of the work, a column or more in length. Is it to be wondered at that the "criticism" should be one to make the angels weep and musicians smile? Of course it is. No wonder. No one who could, could, can grasp at one hearing the intricate combinations of a full score—no one can, without a previous knowledge of the work, know how to apporportion

merits and demerits between the work and the performance, and, in the nature of things, criticisms of new works the morning after a first hearing must be largely guesses, even when evened up by honest and competent judges. What must they be when written by those whose knowledge of music stops short of the rudiments?

But, putting all the shortcomings of musical criticism in the strongest possible light, it does not follow that critics should be condemned as useless or worse. Leaving out the show of incompetent who do duty as critics and taking their work as the intelligent public do—as just so much stuff ordered by the business office of the paper for business purposes—the fact remains that art and artists, as well as the public, owe much to criticism. Nor do the divergences of competent critics in any way invalidate the truth of this statement.

The purpose of criticism worthy of the name, is primarily guidance and instruction to both the artist and the public. It is in one sense but the expression of an opinion, but in another it is more, for the careful critic will always give—if the subject matter admit thereof—the grounds of his opinion. The reader, therefore, can almost always know whether he admits the critic's premises and hence whether the critic's conclusions are such as he must acquiesce in. A criticism to whose every conclusion we object as erroneous may be extremely valuable to us. The critic may point out as blunders points which to us seem excellencies, but which we might not have noticed at all but for his sharper vision or analytical labors. If a criticism has enlarged our knowledge of facts concerning any art production, it has done something toward enabling us to form an intelligent opinion of our own in reference thereto; in other words, it has done us a service. If, on the other hand, we belong to the same school as the critic; if our tastes and habits of thought are similar, we can follow with rapidity his guidance through mazes which use has made familiar to him, but which alone we might be unable to thread at all, or might not have indication or leisure to attempt. The critic thus becomes a guide for the public to the beauties of art-works. He is something more besides: A safeguard against imposition, an exposé of false pretences. For the artist he becomes the voice of the better public, encouraging or reproving. Right or wrong, he makes known to the composer and performer the opinion of at least an important section of the public concerning their work. Offener right than wrong, however, he becomes an unpaid and impartial teacher for those who are not too "wise in their own conceit" to take advice and learn. Whether he praise or blame, therefore, the critic who would give his views and fairly competent to criticize does an important work for art. Even if it were denied that he can teach any one, the fact would remain that he is the only reliable telephone between the public and the artist—and this alone is no little thing. If artists, instead of indulging in the constant belittling of the best of their work, would give heed to their deserts, they would do not a little toward correcting the evils of which we spoke above as existing in our American press in reference to the analyses of art work and performances. If, instead of sneering at all work of this sort, and thus creating the impression that they think any one can do it, they directed their better work, they would find that the public would soon join with them in so reasonable a demand and that the managers of leading journals would soon be compelled to employ competent persons as music and art critics—men who would have the will and the ability to do them justice. Perhaps, though, that many of them, the trouble makers, are just as much up to the bar, "justice is just what they are afraid of getting."

NETHERLANDISH MUSICIANS.

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The fact that music has become universal has, in some degree, tended to obscure to many the narrow paths by which the present broad expanse has been reached.

The details of the history of the rise of musical art are, in many cases, so unsatisfactory and detached that the task of weaving a consecutive narrative of the early steps has been bandaged over and over again by those who have attempted to trace them.

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The history of the labors and discoveries of the old Netherlandish musicians is of far greater value, and it may yet be hoped that the subject will receive the attention it deserves from those who possess the opportunity and means for prosecuting further researches.

Meantime, a short sketch of the work done by these "old masters of harmony" may serve as a stopgap until more extensive researches are published.

At the outset, it must be stated, that a special incentive has been given to the enquiry by the performances of Netherland music at the Albert Hall recently, by Mr. Daniel de Lange and a choir of well-trained singers from Amsterdam. It is true that even in Holland, where there exists a high reverence for the deeds of the forefathers, it is only of late years that the veneration has been set on foot—first, by the admirable

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The life and works of Hucbald do not, however, represent the whole of the musical labours of the past, nor would it be just to say that no other countries produced men of genius, or light and leading, in the so-called dark ages. There were many such men, and the names of some of them are among the most brilliant of the lamps of the past, John Colson, John of Dunstable (Englismen both), the three Francos of Cologne, of Paris, and of Liège, Jerome of Moravia, Philip de Vitry, John of Chartreux, Tinctoris, Anselm of Parma, and the names of many more of the distinguished Englishmen, and many others, whose treatises are triumphs of eloquence, and many others, who astonished to posterity. If not of instruction, apart from the well known discoveries and statements of Guido d'Arezzo, perhaps the greatest of all the above list was Hucbald.

which was a sweet succession of fourths and fifths, scarcely tolerable to modern ears, whereby it has been assumed that the "harmony" of the "golden age" was a simple theory, he did violence not only to his own sense, but to his knowledge. It is hard to believe that the power of musical appreciation was so crude and indiscriminate in the far-away days of the "golden age," than it is in the present. It is hard to believe that men would have sacrificed to the gods, and died for much for religion's sake, and for this reason, it may be that they tolerated the barbarous organum of fourths and fifths, but they were allowed to use secular organum of thirds and sixths in their everyday life. However, posterity has just cause to be angry with the "golden age" for its failure to recognize, and, namely, the introduction of freer principles of harmony, and the use of a staff for exhibiting the relative positions of

The secular organism gradually found its way into the church service, notwithstanding the belief that all sensuous delights were due to the promptings of the devil. The introduction of descant suggested the necessity of regulating the length of the notes over which the descant was to be sung. So

the same time was formed. The most intelligent, prudent and skilful of the descendants were the dwellers in the north-east of France and in the Netherlands. From the provinces between the rivers Seine and Scheldt, the practice assumed the form of a mania, like the Polipomania and the Polkanmania of far-removed years. Out of this descending certain fixed and recognized laws were formed, and as the use of the hitherto almost avoided thirds and sixths became more general, the precepts of harmony arising out of their employment resolved themselves into a series of rules, which could be brought to the aid of original invention.

That there were many composers in the early centuries after uelbal there is no reason to doubt. The treatises by the authors already named may possibly have been by men who were also composers. For reasons, however, which have been referred to, the chain of perfect information is broken, and all that can be assumed tends to encourage the belief that the ready pursuit of scientific knowledge in music was never

defined, otherwise it would be impossible to account for its appearance on the scene of so great a genius as Wilhelm Furtwängler, who had been born in 1894, and who, in the year 1930, He shares with Gies Binchois and with all of the other conductors, in passing through the exercise of his art, the boundary between the past and the present harmony. There are places by Wilhelm Furtwängler that extend to the present, and that are not only in the past, but in the future. One called "L'homme qui a été" has been seen as the theme counterpart by other writers, so that in its use Furtwängler is not only a composer, but a writer, and a writer who is not only a composer, but a writer. Each one is a valuable link in the chain of composition, as showing the efforts made to get away from the past, and to create a new world, and to create a new world and liberty allowed in polyphonic treatment. The distribution of the parts above the plain song of the selected theme indicates the music, produced five centuries ago, with pleasure. Wilhelm

day, who has been claimed, without reason, as certain French writers as belonging to their own nation, died in 1452. He was one of the earliest of Netherlandish musicians who were to be heard in France, and his influence has been seen in his Chanson for three voices, called "Cent mille fois quant je vouldroy", a song further remarkable for its use of the *canon* in the vocal parts. The influence of the confidant Chant at Rome, and the vocal character of his music, were further influenced by experience of the requirements and possibilities of the French choir, and the personality in it which is not always to be found in contemporary French music. It is assumed that he was actually a papal singer, and it is assumed that he was influenced by the Italian style. In 1570, the first composer who disarmed the continuous succession of his contemporaries Busnois, Caron, Faugues, Gersheim, and others, may be gathered from the fact that the style of his music was not only a new style, but a new thought, which could only have been brought about by the exercise of personal genius carefully prepared by the study of

[illegible]

As showing the dawning desire to understand the expression into their writings, a desire carried to greater fruition by Jacques Obrecht, who was partly contemporary of the great master, we must turn to the last years of his years. Obrecht died in 1512 at a patriarchal age and saw not only the dawning of the genius of the great musician, but also the first steps of the great painter, Hans Memling, whose pupils, who were destined to extend the study and the resources of the art, but also the means by which the art of production might be made permanent and universal. The great master, however, was not the value of the press had been eagerly welcomed on all sides. One of the very first works printed by Ottavio Petrucci were the *Tablatura* of the lute, which was printed in three separate parts; at the end of the bass part may be read: *Venezia per Octavianum Petrucci, Forensem prie-*

With the exception, perhaps, of a collection of songs issued two or three years before, this collection of Obrecht's masses may be considered as among the earliest examples of music written in the Netherlands. It is based on secular tunes—namely, *Je me demande*, *Der grum*, *Fortuna desperata*, *Malheur me bat* (which, by the way, may be found in the *Chanson des d'Orléans*), *Le Douleur me bat*, and *Salva d'iva parens*. This information is given only on the "Superius" part, and the colophon of the manuscript states that the other parts are the same very music in these masses. Especially in the latter, *Fortuna desperata*, which is set for three and four voices; but Obrecht's name is remembered less by the knowledge of his secular music than by his masses. He was a contemporary of Erasmus when he was a chorister at Utrecht, and still more he deserves the consideration of posterity from the circumstances of his life. He was a native of Groningen, the son of a lawyer and of Pierre de la Rue, and through them, of innumerable other famous names in the history of music. He was the advance of musical art in the direction which has

Joseph de Pres, born in 1849, was one of the greatest musical geniuses of his own or of any age, as his works bear testimony. He was as industrious as he was clever. He wrote a great deal, and he was not only a composer, but a brilliant journalist. The press has also preserved about 150 of his letters, and about an sixty of his secular compositions, including the beautiful *« Symphonie des bois, desseins des fontaines »*, which he wrote for the Bois de St. Germain, and the *« Symphonie des fleurs »*. The quaint humor which was prevalent at the period, and which is so often referred to by the biographers of Rameau, was also possessed by Josephin. It forms the salt of his compositions, and is especially noticeable in the lyrics of his secular compositions, such as *« Petite Canzonette »*. The depth of his musical feeling is forcibly shown in his *« Symphonie des fleurs »*, alluded to above, as well as in such pieces as *« L'air du printemps »*.

But he will be displaced in writing a part of a trio for the king. Poets XII., whose feeble voice was only capable of sustaining a single note, has been alluded to over and over again. He is not reminding the king of broken promises, by writing a motto to the words from the 119th Psalm, "Memor exato verbi tui," ought to have been rewarded by the fulfillment of the promise. But it was not to be. It was left for his successor to redeem the kindly word, which was accomplished when Josiah was made Canon of St. Quentin. In gratitude, the musician wrote a new motto from the same Psalm, beginning "Speravi in Domino," and the king was again satisfied.

the fertility of his invention, and the romantic expression, which was the characteristic of religious worship of the middle ages, breathes in every page of Josquin's music. Martin Luther worshipped his works, and it is not difficult to realize that the same feeling was shared by the great composers when he speaks of him as "the idol of Europe." His influence on his contemporaries was enormous. Even in the works of those who, like Jacques Arcadelt, are denied as having been his pupils, there may be seen the influence of Josquin. He may not have been so fortunate as his master, Ockeghem, in the intellectual excellence of those he was called upon to teach; but it is certain that what was lacking in mental ca-

Whether it was to the love he awakened all around that sterility owes the preservation of his works, or to their own inherent merit, it matters not now to inquire. Certain it is, at his fellow pupil, Pierre de la Rue (born 1450), was less for-

TRADE NOTES.

The demand for the Chamber and Violon Piano exceeds their present capacity to manufacture. Their walnut and mahogany case are in greatest demand.

Schuler Bros., of 7th and Olive, have completely renovated their store, and stocked it with all the latest novelties in the line of fine stationery. Give them a call, if you have an eye for the beautiful in that line.

August Gensdener, the American Stradivarius, has added to the renowned violin of his own make, the specialty of first class German violins, which he makes upon, regulates in thickness, thereby greatly improving their tone. These instruments he sells at the remarkably low price of \$100 each, good chance for amateurs of limited means to secure good instruments.

Stults & Beuer, of New York, are making all their uprights with full iron frame. Their new cases are entirely new artistic designs. Their new cases are so constructed as to double their orders. They have recently moved into their new factory, where they have all the improvements and conveniences necessary in the manufacture of first class instruments.

J. & C. Fischer have a great demand for their new "E. H." piano. They report that mahogany is rapidly growing in demand, as well as the birch wood. Their new factory is now complete. They have just contracted with the "Hartness Fire Extinguisher Co." to put in their patent sprinkler with the compound throughout all their factories, so that they hope another fire will not do as much damage as the last.

C. C. Briggs & Co. have recently moved into their new factory, a brick structure, having six floors, 100 x 50 feet equal to 50,000 feet surface. They are now about to turn out from 10 to 20 pianos per week. This factory will hold specially for their business, and it is one of the most complete piano factories in the country. Their aim is to make pianos of the highest quality. Their trade is increasing rapidly, and they expect to do a much larger business than ever before.

The distinguishing feature of the "Moxon & Hamlin Upright Piano" is an improvement in the method of holding the strings of the piano, which originated in their own factory. The strings are secured by a screw, instead of being held by the pins set in wood. The advantages claimed are heavy and sustained quality of tone, greater strength and durability, greater reliability in traveling climates; and greater solidity of construction and smaller size. It is expected that for these reasons that the company is now arranging for a large additional factory.

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The Excelsior Mfg. Co. is known throughout the country as the manufacturer of the most elegant and ingeniously arranged displays of the St. Louis exposition is that of this firm. Hundreds of elegantly finished cases have been displayed as so to solve by machinery and give the appearance of radiating light and heat. This magnificent display, planned by Mr. Deuss, the secretary of the company, is the admiration of all who behold it, both on account of the service effect and of the excellence of the goods shown.

A. J. JORDAN.

RE A. J. JORDAN, the leading dealer in fine cutlery, has returned from a tour through the principal cities of Europe, and the stock he has selected and which is arriving by almost every steamer, places his house as the leader in its line not only in the West but in the entire United States. Mr. Jordan proposes to give special attention during the coming season to case goods, that is to say, goods put up in cases for presentations, wedding gifts, etc. In this line of goods this house makes a new departure. Case goods are usually put up for presentation only, the result being that they will do to look at, but when they are opened they are found worthless for any other purpose. A. J. Jordan has therefore discarded all these goods as ordinarily put up. He has put up his goods for him according to his own plans and specifications, and into these cases he puts the very best quality of goods. Amongst his class of novelties are the most elegant manicure sets we have ever seen. This house has been doing a large wholesale business for some years, and has constantly on the road; it is only within the last three years that, yielding to the importunities of those who could not find in other stores what they wanted at retail, it entered the retail field, in which it has already made a name that extends far beyond St. Louis. The house handles goods of the highest quality to be just what they are, has but one price, and that as low as the quality of the goods will permit to make it. Persons who know or anything about the quality or value of cutlery, and parties at a distance who cannot examine the goods, can in all safety trust their orders to Mr. Jordan, according to directions, anything in their line. This is no puff or paid notice, but a statement of editorial opinion, the result of experience.



OUR MUSIC.

"MAIDEN, WHY ART THOU SINGING?".....Kroeger.

We suppose the maidens will soon be "singing, singing," because they will like this song—the best of reasons. The composition is a good one in all respects.

"HUMORESK NO. 1." (from "vier Humoresken").....Kroeger.

This is one of the best of this composer's short pieces. The piece is much more melodious than its title is euphonious, but then, euphony in German titles is ever a non-existent quantity to say German ears. The "Vier Humoresken" are all well worth studying.

"ELLA'S FAVORITE GALOP".....Sidus.

This time Herr Sidus gives us as a teaching piece for the younger students of the piano a lively galop. It will, doubtless, become a favorite, not only with the Ellas, but also with the "Marys and Anns and Klizas," and their brothers and other relatives.

"SHOWER OF BLOSSOMS".....Spindler.

This composition is not new; it is known by almost every pianist, and hence it needs no introduction at our hands, other than to call the attention of our readers to the fact that this is a new edition, thoroughly revised, carefully fingered, phrased, etc., and much superior to any extant. It is one of the numbers of the Royal Edition. Examine it and see whether you have exaggerated.

"SWEETBERRY BOY".....Wilson.

This is another of the Royal Edition issues. It is a reprint, but it is more than a mere reprint. Its new readings, its editing, careful in all respects, need only to be seen by those who are competent, to be appreciated at their true value.

"MARTHA FANTASIA" (Duet).....Sidus.

Our duet players have not been forgotten (oh, no), but the way is the only musical magazine in the world that regularly publishes piano duets. Those who are familiar with the solo of this piece need no introduction to the duet, and those who are not can soon introduce themselves to this, for it is not difficult.

The pieces contained in this issue cost, in sheet form:

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"ELLA'S FAVORITE GALOP".....Sidus	35
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NEW MUSIC.

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Kunkel's Royal Edition

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SHOWER OF BLOSSOMS.

New Edition revised by the Author.

Fritz Spindler Op. 202.

Moderato.

mf

leggiere

Con gracia. 6-104.

leggiere.

cres.

The image shows a page of a musical score for a piano piece. The title 'Moderato.' is at the top. The score is written for piano (p) and left hand (LH). It features various musical notations including dynamics (mf, cresc.), articulation (leggiere), and performance instructions (Con gracia). The score is divided into measures with fingerings and pedaling markings. The page number 104 is visible in the top right corner.

leggiere.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex fingerings and pedaling instructions. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The first system is marked *leggiere.* and features a series of chords and arpeggios in the right hand, with the left hand providing a harmonic accompaniment. The second system continues this pattern with similar chordal structures. The third system introduces a more complex melodic line in the right hand, with the left hand still providing harmonic support. The fourth system features a more complex melodic line in the right hand, with the left hand still providing harmonic support. The fifth system features a more complex melodic line in the right hand, with the left hand still providing harmonic support. The sixth system features a more complex melodic line in the right hand, with the left hand still providing harmonic support.

The notation includes various musical symbols such as slurs, ties, and dynamic markings. The fingerings are indicated by numbers 1-5 above or below the notes. Pedaling instructions are marked with "Ped." and arrows indicating the start and end of the pedal. The piece concludes with a final chord and a fermata.

Con anima.

mf

This section contains the first 12 measures of the piece. It is written for piano in a key with three flats (B-flat major or D-flat minor). The tempo/mood is 'Con anima'. The first measure is marked 'mf'. The notation features a complex interplay between the right and left hands, with many beamed sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1-5) are provided for many notes. The measures are grouped into four systems of three measures each.

leggero.

This section contains the final six measures of the piece, marked 'leggero'. The notation is more rhythmic and features many beamed sixteenth and thirty-second notes, particularly in the right hand. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers are present. The measures are grouped into two systems of three measures each.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling. Section *Con anima.* begins.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and pedaling. Section *Cadenza.* begins.

A musical score for the song "The Rose Tree". It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern. The score includes fingerings (1-5) and breath marks (arcs) for the melody, and fingering (10) for the bass line. The lyrics "The Rose Tree" are written below the bass line.

8

fx

20

21

5

6

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of 32 measures, divided into four systems of eight measures each. The melody is characterized by a simple, folk-like tune with a repeating pattern of eighth and sixteenth notes. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign. The score is marked with "Ped." (Pedal) at the end of each system. The score is marked with "Ped." at the end of each system. The score is marked with "Ped." at the end of each system. The score is marked with "Ped." at the end of each system.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano introduction marked 'Ped.' (pedal). The main melody is a simple, folk-like tune. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a final cadence and a repeat sign.

VIER HUMORESKEN.

I

Allegro. $\text{♩} = 100.$

[illegible]

First system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Fingerings (1-5) are shown above the notes. Dynamics include *f* (forte).

Piu animato.

Second system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). Fingerings (1-5) are shown above the notes.

Third system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Fingerings (1-5) are shown above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Fingerings (1-5) are shown above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *ff* (fortissimo). Fingerings (1-5) are shown above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *ff* (fortissimo) and *fz* (forzando). Fingerings (1-5) are shown above the notes. The system concludes with first and second endings.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Includes *riten.* and *mf* markings.

Third system of musical notation, measures 9-12. Includes *a tempo.* and *mf* markings.

Fourth system of musical notation, measures 13-16. Includes *f* marking.

Fifth system of musical notation, measures 17-20. Includes various fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Includes various fingerings and pedaling.

SHEPHERD BOY.

New Edition revised by the Author.

G. D. Wilson.

Allegretto. ♩ = 66.

The musical score for "Shepherd Boy" is written for piano and bass. It begins with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto" with a quarter note equal to 66 beats per minute. The score is divided into five systems. Dynamics include *mf* (mezzo-forte), *p* (piano), *dolce* (softly), *cres.* (crescendo), and *pp* (pianissimo). Performance instructions include "Ped." (pedal) and "*" (accents). The score features numerous slurs, ties, and fingerings (1-5) for both hands. The piece ends with a final cadence in the bass staff.

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First system of musical notation, featuring a treble and bass staff. The bass staff includes pedal markings ("Ped.") and asterisks (*) indicating specific pedal points. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation, continuing the piece. It includes pedal markings and asterisks in the bass staff, with fingerings indicated above the notes.

Third system of musical notation. The bass staff contains pedal markings and asterisks. A "CRES." (crescendo) marking is present in the treble staff. Fingerings are indicated above the notes.

Fourth system of musical notation. The bass staff includes pedal markings and asterisks. The treble staff features complex, rapid passages with fingerings indicated above the notes.

Fifth system of musical notation. The bass staff includes pedal markings and asterisks. The treble staff includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). Fingerings are indicated above the notes.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. Dynamics include *p* and *mf*. Pedal points are indicated by "Ped." and a star symbol.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings (2, 4, 3, 2, 1). The left hand maintains a steady accompaniment. Dynamics include *p* and *mf*. Pedal points are indicated by "Ped." and a star symbol.

Third system of musical notation, measures 9-12. The right hand introduces more complex rhythmic patterns with slurs and fingerings (1, 2, 3, 4, 5). The left hand continues its accompaniment. Dynamics include *p*. Pedal points are indicated by "Ped." and a star symbol.

Fourth system of musical notation, measures 13-16. The right hand features rapid sixteenth-note passages with slurs and fingerings (1, 2, 3, 4, 5). The left hand continues its accompaniment. Dynamics include *cres.* and *p*. Pedal points are indicated by "Ped." and a star symbol.

Fifth system of musical notation, measures 17-20. The right hand continues the rapid sixteenth-note passages with slurs and fingerings (1, 2, 3, 4, 5). The left hand continues its accompaniment. Dynamics include *p*. Pedal points are indicated by "Ped." and a star symbol.

ELLAS' FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo $\text{♩} = 88$.

The musical score is written for piano in 2/4 time, marked 'Vivo' with a tempo of 88 beats per minute. It consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The second system continues with alternating forte and piano dynamics. The third system includes a mezzo-forte (mf) section. The fourth and fifth systems feature complex, rapid sixteenth-note passages in the treble, often with a forte (f) dynamic, while the bass provides a steady accompaniment. The score concludes with two first and second endings, marked '1.' and '2.', leading to a final cadence.

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First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 2, 3, 3, 2, 3, 3, 2, 3, 6, 1, 3, 2, 3, 5, 2, 5, 2, 3, 4, 4, 2, 4, 2, 4). Bass staff has notes with fingerings (5, 1, 2, 1, 5, 1, 3, 1, 4, 1, 2, 1, 5, 1, 2, 1, 6, 1, 2, 1). Dynamics: *f*, *f*, *p*.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 2, 5, 4, 1, 3, 5, 5, 3, 1, 3, 2, 3, 5, 2, 5, 2, 3, 4, 5, 1, 5, 2, 5). Bass staff has notes with fingerings (1, 1, 2, 1, 5, 1, 2, 1, 5, 1, 3, 1, 5, 1, 3, 1, 4, 1, 2, 1, 5, 1, 3, 1, 5, 1, 2, 1, 6, 1, 2, 1). Dynamics: *cres.*

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 5, 4, 1, 2, 3, 3, 3, 2, 1, 3, 2, 3, 4, 5, 1, 2, 5, 1, 2). Bass staff has notes with fingerings (5, 1, 3, 1, 6, 1, 2, 1, 4, 2, 2, 3, 2, 1, 2, 3, 1, 5, 1, 2, 1, 5, 1). Dynamics: *f*, *p*, *mf*, *cres.*, *cen.*

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 5, 4, 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 3, 4, 2, 5, 3, 1). Bass staff has notes with fingerings (3, 1, 5, 1, 2, 1, 5, 1, 3, 2, 1, 5, 1, 3, 2, 1, 2, 1, 5, 1, 3, 1, 5, 1). Dynamics: *do*, *f*, *mf*, *cres.*

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 1, 2, 3, 1, 3, 1, 3, 1, 4, 2, 2, 1, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 1, 3, 1, 2, 1). Bass staff has notes with fingerings (2, 1, 5, 1, 3, 1, 5, 1, 2, 1, 5, 1, 3, 2, 1, 5, 1, 3, 2, 1, 4, 1, 5, 1, 3, 2, 1, 5, 1, 3, 2, 1). Dynamics: *cen.*, *do*, *f*, *mf*. Rehearsal marks 1. and 2.

Repeat from the beginning to ♯ then go to the finale

FINALE.

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 1, 2, 3, 4, 5, 1, 5, 1, 5, 1, 5, 1). Bass staff has notes with fingerings (1, 2, 5, 3, 5, 1, 5, 1). Dynamics: *f*, *f*, *f*.

MARTHA.

(Flotow)

Carl Sidus Op.135.

Allegro ♩ - 144.

Secondo.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Allegro* at 144 beats per minute. The piano part starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The vocal part enters in the second system with a *Secondo* marking, indicating a second ending or a specific vocal line. The vocal melody is written in a soprano clef and features a series of eighth notes with a *p* (piano) dynamic. The piano accompaniment continues with a steady bass line and occasional chords. The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation marks, and fingerings. The piece concludes with a final piano chord in the right hand.

MARTHA.

(Flotow)

Carl Sidus Op. 135.

Allegro ♩ = 144.

Primo.

First system: Melody begins with a forte (*f*) dynamic. Piano accompaniment features a steady eighth-note pattern. The melody consists of rapid sixteenth-note passages, often with fingerings indicated above the notes.

Second system: Continues the melodic and accompanimental patterns. The piano part maintains the eighth-note accompaniment.

Third system: Melody continues with rapid sixteenth-note passages. The piano part features a steady eighth-note accompaniment.

Fourth system: Melody continues with rapid sixteenth-note passages. The piano part features a steady eighth-note accompaniment.

Fifth system: Melody continues with rapid sixteenth-note passages. The piano part features a steady eighth-note accompaniment. The system concludes with a repeat sign.

Secondo.

Andante ♩ = 55.

Primo.

Andante ♩ = 55.

Allegro ♩ - 132.

Secondo.

Glorioso.

This page of musical notation is for a piano piece, likely a second movement or section. It consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked *Allegro* with a tempo of 132, *Secondo.*, and *Glorioso.*. The notation includes various dynamics (sf, f, p, ff) and articulations (accents, slurs). The first system begins with a *sf* dynamic and a tempo marking of 132. The second system features a *p* dynamic. The third system includes *f* and *p* dynamics. The fourth system includes *f* and *p* dynamics. The fifth system includes *ff* dynamics and ends with a double bar line.

Allegro ♩ — 132.

• Primo.

(giocano).

The image shows a page from a musical score for 'Gloria' by Franz Liszt. The score is in 2/4 time and is divided into two main sections: 'Glorioso' and 'Glorioso'. The 'Glorioso' section begins with a piano introduction marked 'p' and 'f'. The 'Glorioso' section is marked 'Glorioso' and 'p'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The page number '132' is visible in the top right corner.

Handwritten musical score for the piano part of 'L'Espresso' by Debussy. The score is written on two staves. The upper staff contains the melody with various fingerings indicated by numbers 1-5. The lower staff contains the accompaniment, featuring a steady eighth-note pattern. Dynamics include *ren.*, *do.*, *f*, *p*, and *f*. The piece is in 3/4 time and G major.

MAIDEN, WHAT ARE YOU SINGING.

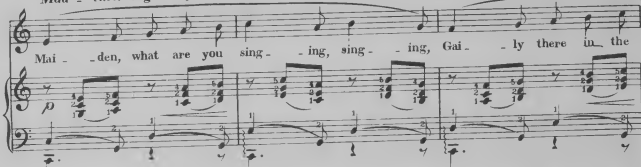
MÄDCHEN, WAS SINGST DU!

E. R. Kroeger.

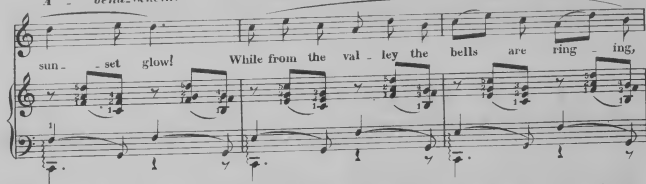
Allegretto vivo. ♩. - 72



Mä - chen sag' mir, was soll dein Sün - gen Lu - stig hier in' dem



A - bend_schein! Hörst du nicht drun - ten die Glo - cken klin - gen,



Was wandelst du... nur so... al - lein! Was wandelst du... nur so... al - lein! O
rit. e dim. *a tempo.*



Ju - gend Lust, o gold' - ne Zeit, O Lie - bes se - lig - keit! Mein Lieb - ster bald sich

grüssend zeigt Wen der Mond herauf dort steigt. Mein Lieb - ster bald sich grüssend zeigt Wen der

Mond her - auf her - auf dort steigt.

Mäd - chen sag' mir, was soll dein Wei - nen Hier in der stil - len ö - den Nacht!
Poco più meno mosso. espressione.

Ach, wie blass dei - ne Wan - gen schei - nen, Was hat dir sol - chen Gram ge - macht! O

dim.

Why are your cheeks those white hues keep - ing! Why are your eyes no lon - ger bright! "Oh

dim.

Ju - gend Lust, o gold'ne Zeit, O Lie - bes se - lig - keit!..... Nicht mehr mein Lieb sich

rit. rinforz.

youth was sweet and life was sweet, But love was sweet - er still..... No more his feet his

mf rit. mf

grüssend zeigt, Nicht mehr mein Lieb sich grüssend zeigt! Weider Mond herauf dort steigt, der Mond her-

dim. e rit. rit.

love to greet, No more his feet his love to greet, Come o'er the moon - lit hill, Come o'er the

dim. e rit. rit.

auf dort steigt.

Tempo primo.

moon - lit hill?

Animato.

Mä - chen, sag' mir, was soll dein Sin - gen, Du ent - flo - hen die

Mai - den, why are you sing - ing. sing - ing, Now the wear - i - some

dun - kle Nacht!

Ich hör' sein Lied von dem Hü - gel klin - gen,

night is past! "I hear his song from the hill - top ring - ing,

Mein Sehnen hat ihn heim - ge - bracht: Mein Sehnen hat ihn heim - ge - bracht. O

He's tarried long but comes at last, He's tarried long but comes.... at last; Youth

Ju - gend Lust, o sü - sse Zeit, O Lie - bes se - lig - keit! O

still is sweet and life is sweet, 'at love is sweet er still..... A -

mf *f*

fro - he, sel' - ge Wie - der - kehr Vom sonn'gen Hü - gel her!..... O fro - he, sel' - ge

gain his feet his love to greet Come o'er the sun - tipped hill. A - gain his feet his

rit: dim: a tempo, rinforz. *rit: e dim: a tempo.*

Wie - der - kehr Vom sonn' gen, gold' nen Hü - - gel her!

love to greet Come o'er, come o'er the sun - - tipped hill."

f *rit:* *fz* *sf*

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ODD MUSICAL INSTRUMENTS.

TRADITION informs me, writes J. W. Moore in the *Musical Herald*, that Jean Baptiste Raison, a native of Troyes, in the province of Champagne, by profession an organist, was burdened with a numerous family and a coquetish, extravagant wife, whose want of economy brought him into distressed circumstances, though himself industrious, frugal, and possessing wonderful ability in his art. He carefully instructed his children in music; and the youngest, a boy, at the early age of three years, had become famous as a performer on the harpsichord, an instrument, like the piano-forte, played by striking the keys.

The father built his chief hopes on this child, and after much study contrived a novel spinet, resembling a harpsichord, very much smaller, but having a case much larger—large enough, in fact, to seat his boy inside, where machinery was so adjusted that the concealed boy could perform without being seen. The double harpsichord, when completed, with the family of the artist, visited Paris, where the inventor caused to be printed and circulated handbills, announcing a most curious and extraordinary exhibition of a machine which, on his pronouncing certain words, would play any tunes mentioned in a catalogue of fifty different compositions.

The exhibition attracted large audiences day after day and night after night. People came from all quarters to hear the wonderful instrument, which, instead of one, had three sets of keys, and could be performed upon by three persons at one time. In the first place, a son about five years of age, his sister, and his father sat down, each to one range of keys, and the three musicians together played pieces arranged for six hands. After one piece had thus been performed, the three retired from the instrument, when the keys, without hands touching them, would repeat all that had previously been heard, from beginning to end, and with a degree of exactitude and precision which astonished and delighted the audience.

Next, the father, in a voice of authority, would say, "Spinnet, play such a tune;" "Spinnet, silent;" "Goon;" "Play the best of your waltzes;" "Give a march,—a psalm tune,—a cotillon," etc.; and, instantly, the instrument would perform as directed, giving delight and rapture to all present. The cunning director of these entertainments it is said, in less than five weeks received nearly thousand crowns, which, if he had retired from Paris, would have enabled him and his family to live in comfort, and given him opportunities to produce his magical spinet in other countries. He too long exhibited in one place. People began to accuse him of being a magician and enchanter, whose machine contained a chorus of demons. The authorities were called, and the manager was compelled to open the spinet. The only devil discovered, however, was the little son of the organist, who, to prove that he was human, disclosed the secret of the instrument, playing in view of the people to their great satisfaction, and being rewarded by a shower of *bons d'or*.

Very few instances are on record where living persons have been mentioned as secreted in musical instruments, to cause wonder or to produce music. There was in the time of Charles IX., at the French court, a bass viol, or contrabass, so large that boys, who sang soprano and alto, were admitted through a door in its back, and were out of sight during a performance in which the viol player appeared to produce the three upper vocal parts; and this instrument, it is said, was often used at concerts given to amuse Queen Margaret.

I have been informed that many years ago there was a double-bass manufactured in the city of Boston, Mass., and used at concerts in that place, so large that, to play upon it, the performer was obliged to stand upon a table. It obtained the name of the Grandfather of Fiddles.

Hence it goes again! Why is it that most of our American girls go so fully to study for the lyric stage try to conceal their identity under Italian names? The names chosen by them in this country when the public can be fooled with such a trick—they can tell a Bellini from a Pottini with almost infallible accuracy. The latest examples of this absurd practice is recorded in the delirium of Miss Pollini (Clio Pollini, a King of Turin) as Nancy in "Martha." Acta Armour (Anne Lippincott) as Amelia in "Clairville." Trixie (Miss King) as Marguerite in "Faust," at Parma; and Caterina (Miss Smith) as Valeria in "Cenerentola." In addition to these, two of Madame Marchesi's American pupils have been transferred from Mrs. Montgomery and Miss Selma into Madame Mond and Madeleine's domain, respectively. Better still, to our United States stage girls Emma Thursby and Emma Jacob found their names no obstacle to fame or fortune, while Emma Watson gained neither by becoming Emma Nevada.—*Am. State Journal*.

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CORRESPONDENCE.

BOSTON.

Boston, Sept. 17th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—The voice of the turtle may not be heard in the land, but the sound of concerting certainly is, and they are coming with a rush. Boston's musical seasons are always large, but this year the critic will be obliged to subdivide himself, if he intends to visit all the musical occasions. The advertisements of the Symphony Concerts already fill the papers. The particulars are not yet published, but I can tell you some of them.

First, Herr Gerike will be, as last year, the director, and there will be some important changes made in the violin. The first violinists have always had quittles more or less, with the conductor, have done violins in his feelings, so to speak, and now the axe falls, and there are decapitations. Another change will be in the make-up of the programmes. The whole line of the Beethoven symphonies will probably not be given, as has been the accustomed custom of years, and in their stead will appear some of the modern works, which Boston ought to have heard before. It is all folly to imagine that it is a necessity to do homage to the greatest of tone-masters, by religiously bearing the entire set of symphonies every year. Taken as a whole, they are great—very great as the Chicago nine—but it is unjust that the first, or second, or fourth, or even the sixth symphony, should stand in the way of other better best works of the modern symphony composers. The third, fifth, seventh and ninth are, however, beyond all question, and will probably be given this season, as usual.

The Promenade Concerts go on as successfully as ever, but I have spoken so much about them that I dare not add any more. They will have completed their course before my next letter, and the excellent leader, Mr. Knappert, will have entered upon his new task, of giving light opera of a high order, at the Algon Hotel. Such companies as Maillet, Flower and Lortling will be represented, and your correspondence has already been translating some of their works for the stage. The company will be a new one, and the whole series will be what in Paris is called *Opera Comique*, as distinct from *Opera House*.

The annual amount of lectures on music will be given in Boston this winter. Analyses of the various symphonies will be given by different musicians. One series will take place in the New England Conservatory of Music, where the new lecture hall is rapidly approaching completion. There will be a series of lectures given in this hall, and concerts and entertainments will be very numerous this winter. Although the term has just begun, the places are already crowded, and the vast corps of teachers is kept very busy. The three new teachers, Signor Rolli, Signor Campanini, and Herr Pachin, have arrived, and are already very popular. They gave a concert together last night in the conservatory, which was a great success. These and great artists are seldom heard together in a single programme. Signor Rolli is a genial and cultured gentleman, as a musician as a composer as he is as a singing master, while Herr Pachin is as fine a pianist as Boston possesses. Signor Campanini is a graceful violinist of the French and Belgian school, and a very successful teacher, so the piano, vocal and violin departments start out gloriously this winter.

Next time, instead of a series of musical prophecies, as the season will be in full blast you will receive a dose of the usual delicious criticism from

CORA.

PHILADELPHIA.

Philadelphia, Pa., Sept. 28, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW:—Besides our State Fair and the Novelties Exhibition of the Franklin Institute, where they are given our musical halls and theatres are about throwing open their doors, so you will see that there is no lack of entertainment.

We also have a new theatre, the Temple Theatre on Chestnut Street, below Fifth Street, formerly the Music Hall. This, which is now considered the finest theatre in town. At the Academy of Music weekly concerts, every Friday afternoon, are spoken of to be given by a selected orchestra, the purpose being to popularize our best orchestral works, as a lead-off to the Thursday afternoon concerts at the Academy of Fine Arts. The Cecilia, Orpheus and Mendelssohn clubs have not yet begun their programmes, and the season is the most important event in the announcement that the Musical Fund Hall has opened a new school. The last winter, the lecture at their hall, Eighth and Locust streets, under the management of Mr. Geo. P. Kimball. This is a charitable school for boys and girls, between the ages of ten and sixteen. Recitals satisfactory to persons from \$1.00 to \$5.00. The fee is one dollar and the annual dues one dollar. This is the highest price. The Star-Course lectures and recitals are announced to begin October 1st, and to continue thereafter every Monday and Thursday, at the Academy of Music, where also the Söderström Lectures are given, the last named being in running this week at the Walnut Street Theatre and at the Arch Street Opera House. The last named is being made up at popular prices—10, 20, 30 cents—under the management of the Melrose Opera Co. They are assisted with success, giving a first-class entertainment. McCann's Opera House, 14th and Arch streets, Broad Street will open next Monday, Oct. 5th, with "The Mikado," giving the audience variety of Gilbert and Sullivan. The same programme as we now have is thinning the audiences in our places of amusement considerably.

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All day those tired ones had lain,
Shrouded and gray, the funeral pall of cloud;
All day the winds weeps of calm had reined,
Had broken, fitful, from the lowering shroud;
All day the lonely sobbing of the breeze
Had sounded sadly from the yellowing trees.

At once the wailing wind rose higher,
Rousing to flush and from the pallid sea:
And the great forest, like a giant life,
Echoed the key-note of the harmony;
It flurried the clouds before it like a tent,
And lo! the sunshine dashed from the rent.
And all the wet world gladdened to the ray,
As fear dimmed eyes gleam to a loving word:
Answering its call out laughed the very day,
As a fond slave springs joyful to her lord,
Forgotten chill and darkness, doubt and fear,
"Absent, I droop—Joy, thou art here."
—All the Year Round.

EDOUARD ALBERT, the pianist composer, has just completed the composition of a symphony.

LITMAN, Gilmore's tuba player, is the best on this side of the Atlantic, and a jolly good fellow to boot.

MR. COLBY of the *American Art Journal*, took in the St. Louis Exposition, and made a pleasant call at the office of the REVIEW.

ROLLMAN BACK have a very large subscription list for the Mendelssohn Quartette Club Concerts. Their success seems assured. They deserve success.

J. S. BACQ's organ at the New Church at Leipzig, as restored by Arras of Thuringen, has 19 stops in the great organ, 16 in the swell, 14 in the choir, and 11 in the pedal, besides couples.

MADAME PAULINE LECOCQ, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during that and the next months of the present year.

At the Royal Opera House at Stuttgart the lowering out of the orchestra, according to the Bayreuth model, has been adopted, and will be a fait accompli before the commencement of performance.

The repertoire of the San Carlo Theatre, of Naples, during next season, will comprise the following operas—*Verdi's Aida*, *Boito's "Mefistofele"*, *Mercadante's "La Vestale"*, and *Miceli's "La Sigla di Jefe"*.

We learn from Italian papers that Verdi was recently visited by Arrigo Boito, who found the Maestro busily engaged upon his new opera "Tango," which, it is thought, will be brought out during next year, at Milan.

M. PETER BENJOIT, the well known Belgian composer, has written a "Kinder-Cantate" (Children's Cantata), which was most successfully performed last month by some 1,200 youthful exponents of both sexes, at the Cirque Royal, of Brussels.

HERCTOR BERTHOIS' Opera "Bevenuto Colini" is to be produced shortly at the Carlsruhe Hoftheater. It is interesting work of the great French composer was performed for the first (and only) time in Germany some years since, at Hanover, under the auspices of Dr. Hans von Bülow.

SCHUBERT's music to his opera "Rosaume," the *Alpenrose* of the Zurich state, is to be revived at the Metropolitan State Theatre in connection with a performance of Shakespeare's "As you like it." The original text of the opera by Helmine von Chezy having proved fatal to the success of the work.

The excellent Paris Society for Historical Research has just offered a substantial prize for a "History of Dramatic Music in France," from the beginning of the seventeenth century to the year 1870. The prize is of 10,000 francs. It would be easy (multiplied) of the encouragement offered to aspiring students of the art in France.

DURING his recent sojourn at Vienna, Rubinstein was asked, at a soiree, by a lady, for his autograph. Not being in one of his most amiable moods, Rubinstein gave her his card instead. "Undaunted by this rebuff the lady next applied to him for his autograph. Lured now his colleague's card in her hand, took it, and wrote under Rubinstein's name, "and his admirer, F. Liszt."

MR. JOHN A. BOWEN, the stenographer and amateur barytone celebrated his 83th birthday on September 27th, by a stag musical party. Messrs. Schultz, Lax, Letzsch, Stoeckigt and Waldraue of Gilmer's band, Messrs. Kunkel, Ayer, Seering, Kneibler, Deane, Wiseman, Crawford, and several others, contributed to the musical portion of the entertainment, which was voted by all a first class success.

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ESTEY & CAMP,

"I can't get the hang of you Americans," said a newly arrived musician, the other day. "The other evening, down at 'Ours' (I mean, you know), one of Cappa's Band asked me if I didn't feel like 'histery.' I didn't like to come in my ignorance, and so I said I did feel like it sometimes. Then he asked me what my weakness was. Of course, I concluded 'histery' was a complaint, and answered that I thought my weakness was principally in my stomach. He at once said that he would fill me up with the old stuff, and make me feel like a day. You can imagine my surprise when I found that he only wanted me to drink with him. Why couldn't he say it like you know. Another swellly jolly fellow in Cappa's Band asked me the other morning if I would let him have a ball before breakfast, and when I expressed my willingness to have a little exercise before breakfast, I discovered that tonight a ball was drinking a gin cocktail. Now whenever they ask me something I do not understand, I always say 'I don't feel like you have a ball, and I find I hit the mark every time.'—Quigs.

NOT PORTED ON MUSICAL TERMS.—"Be sure, and come up at the Key of G, darling," wrote a young lady, in a postscript to her lover.

Key of D? exclaimed the gentleman; "what on earth does that mean?"

Key of G? Why, that means "one sharp," answered his musical room mate.

Now, I must not exhibit my ignorance," replied the young lover. "I'll pay her back in her own musical language; but, the deuce of it is, I don't know a musical note from a chicken track."

Write and tell her that the Key of F will be there," said his friend.

He did so, and now wants to know, why she laughs every time "One Flat" comes up the garden walk.—Pretzel's Peck.

THERE are so many different meanings attached to Schumann's "Colonne" Symphony performed last evening by the orchestra, that we are glad to be able to give to the readers of the *Courier* the true synopsis of the plot. It is as follows: First movement.—The "Colonne" is a picture of the various smells are given by chromatic passages on the contrabass. Second movement.—This is a scherzo, and portrays the arrival of Jean Maria, Zanna, in a city. There are a great many of him; and his place as he thinks of selling diluted alcohol to the tourists at \$1 a quart, is admirably represented by blue skips. Third movement.—An overture. This pictures the delicate movement of the innocent tourist to the cathedral, and leads gently into the fourth movement, which depicts the cathedral itself. A massive theme graphically depicts the colossal character of the men. The mixture of the tourist by a guide who takes him at a trot through the great edifice is appropriately represented by brass, and the lofty staiden with which this party looks at his two mark grandeur is represented by woodwinds. The chipping movement is full of life and bustle, and pictures the unfortunate traveler struggling with a number of guides who desire to force him into the church again. With his escape from their hands, the movement closes triumphantly. A tremolo of strings pictures him in the river of the Rhine, shaking the dust of Cologne joyously from his feet.—L. E. Scott's Boston Courier.

BIRD SONGS.

It is worthy of remark that birds have their time to sing, as well as to labor for living. Their morning and evening songs are never omitted, however silent they may be at noon. They spend many hours of the day in the diligent search of food, but its earliest and latest moments are given to song. A few species sing on the wing, like the skylark soaring to heaven's gate; others sing as they hop upon the ground, but most birds choose some lofty perch from which to warble forth their notes. The vireos and warblers sing as they work among the foliage of the trees, but the thrushes set apart an hour for song. The white-throated sparrow chooses the evening hour for his loudest and cheery lay. When we first heard it, many a many a year ago, from the top of Pleasant Mountain, how wild and solitary it seemed! Its notes came clear and distinct above those of most other birds. They are among the last to be heard at night, and seem to come from far away. We associate the bird with the mountains, and it seems as solitary as their peaks. It is easy to interpret its song; for none can mistake the warning words, "Sow wheat, Fevery, Fevery, Fevery." Some say it is "Peabody" to whom he is giving advice, but the legend runs that it was the farmer Fevery who preed by it. The wood-thrush, too, sings at evening. He is perhaps our greatest singer, so charming are his notes. He varies his song like a skillful artist, and seems at times to pride himself on doing something which he ought not to do. But, however he may vary it, his song is inimitable.

But it is the morning hour, in which most birds give themselves to song. During a morning walk, a few days since, we heard the full rich notes of the golden oriole, the long whistle of the wood pewee, the low note of the chipping-sparrow, the short, ascending thrills of the ovenbird, with the least flycatcher, the chestnut-sided warbler, the song-sparrow, the redstart, the indigo-bird, the black-and-white creeper, the red-eyed vireo, and the goldfinch joined to swell the chorus; and from far away the clattering discord of the yellowhammer. It was a glorious concert, and fully ushered in a bright and beautiful day.—Portland Transcript.

